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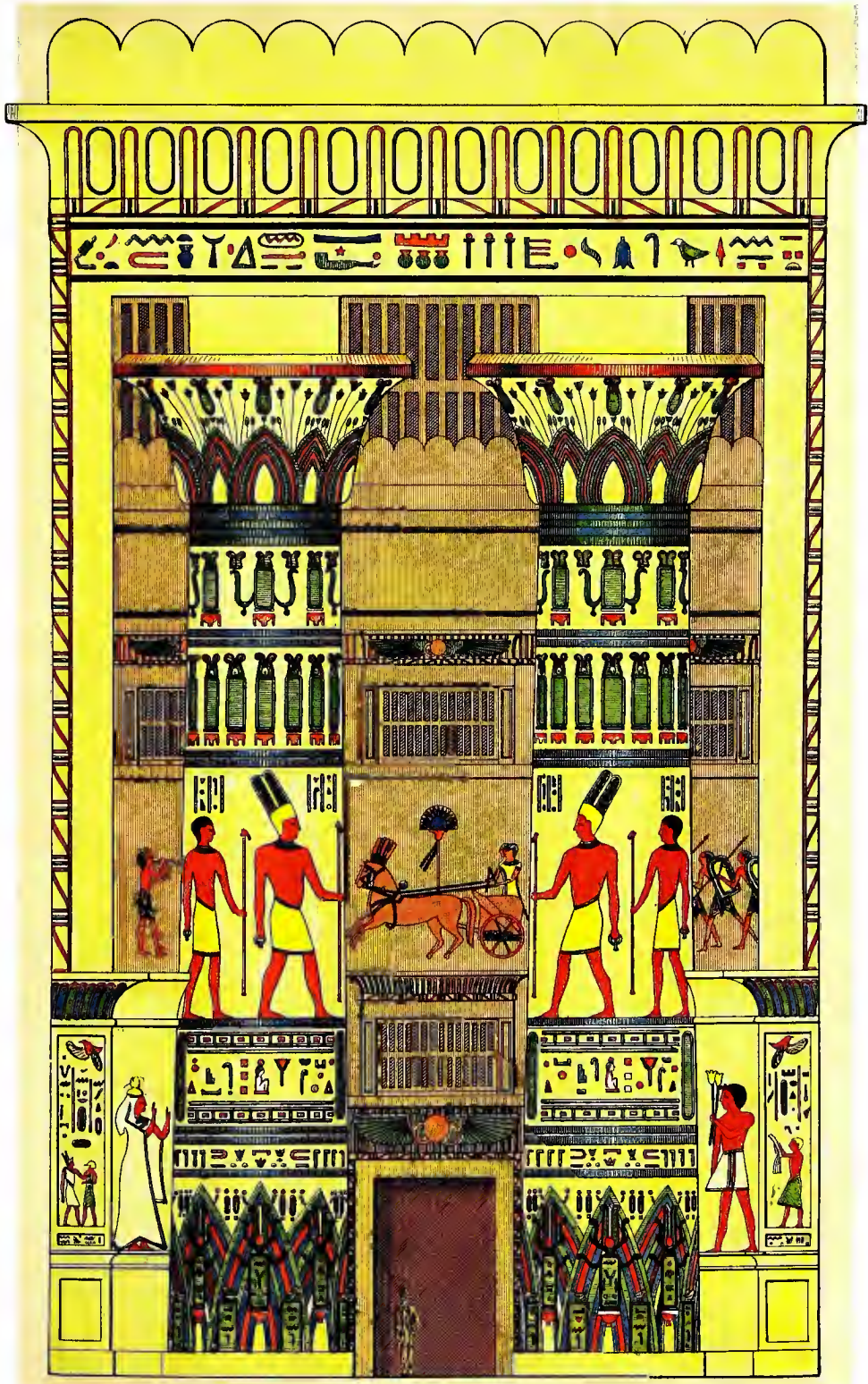
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 DESIGN FOR EGYPTIAN PORTAL OF THE
 SARATOGA GALLERIES OF HISTORY AND ART

[See 4th page of Cover]

AN ADVANCE LEAFLET FROM THE WASHINGTON MAGAZINE NO. 2

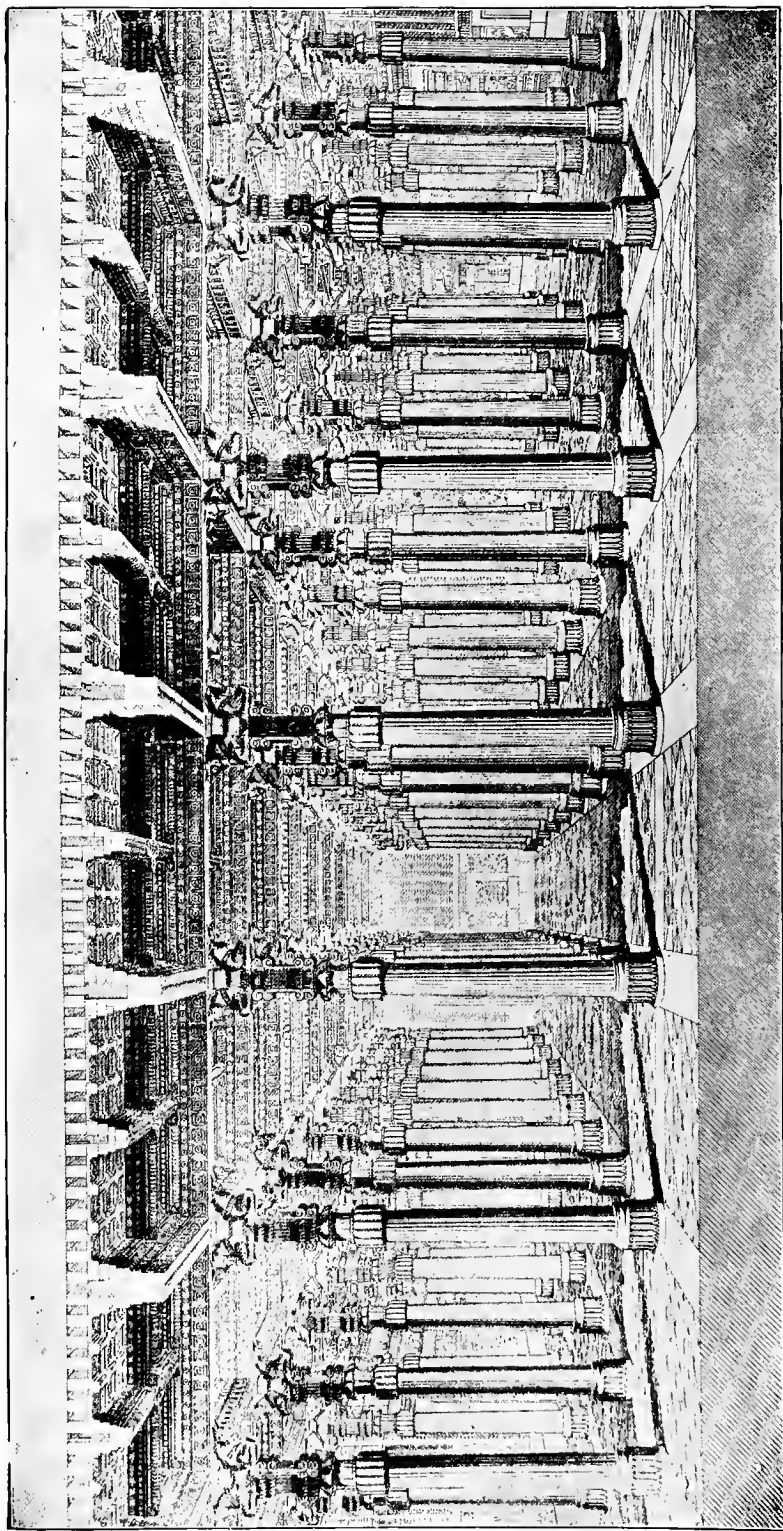
OF THE NATIONAL SOCIETY FOR AGGRANDIZEMENT OF WASHINGTON



FRANKLIN WEBSTER SMITH, ARCHITECT

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THE HALL OF ONE HUNDRED COLUMNS, PERSEPOLIS. Flandin & Coste, Perse Ancien. Art in Persia, Perrot & Chipiez.



IMAGINE THE GORGEOUS SPLENDOR IN BLUE AND GOLD! THE LIFE, WITH HORSE HEAD CAPITALS!



IN PROMOTION OF GENERAL INTELLIGENCE.

A Proposition for Establishment at Saratoga Springs

GALLERIES OF HISTORY AND ART:

Additional to the

POMPEIAN HOUSE OF PANSA:

Unequalled in Grandeur, Beauty, and Novelty,

WHILE EDUCATIONAL AND ENTERTAINING.

"Education is the most essential interest of the State."

WENDELL PHILLIPS.

"For knowledges are as pyramids whereof History is the base."

BACON, *Advancement of Learning*.

"The wish to know—the thirst which even by quenching is awaked."

MOORE.

"I believe that the average intellectuality of Americans is on the decline."

PRESIDENT BUTLER, of *Columbia University*.

☛ This opinion at first mention will meet dissent. Nevertheless, figures and facts sustain it:

1. Withdrawals of books from the Washington Public Library have reached **83 per cent of Fiction.**

2. The recent enormous development of **SPORT.** It covers two broadsides of leading papers daily to fill popular demand.

3. The constant multiplication of popular entertainments: Theaters, Athletic Contests, Circuses, etc., etc.

4. **The Increase of Luxury.** It "means Insanity, Degeneracy, and Decay; "National Manhood being Sapped by Excesses of the People; Crowded Mad-houses due to Inability to Stand Prosperity." (See Addenda No. 1, paper of Dr. Charles G. Hill, physician in chief at Mt. Hope Retreat, Md., *Washington Times*, July 21, 1906.)

POMPEIAN HOUSE OF PANSA AT SARATOGA SPRINGS—THE PERISTYLUM.



Within the Central Colonnade is the (VIRIDARIUM)
Inner Garden, Open to the Sky Above It.

See Foot-note, p. II.

FRANKLIN WEBSTER SMITH, Architect.



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PROPOSED
SARATOGA GALLERIES OF HISTORY AND ART

To be under exclusive ownership of the State of New York and administration
OF THE REGENTS OF THE UNIVERSITY OF THE STATE OF
NEW YORK, VIZ:

Chancellor :

Hon. Whitelaw Reid, New York.

Daniel Beach, Watkins.

Pliny T. Sexton, Palmyra.

T. Guilford Smith, Buffalo.

Albert Vander-gerr, Albany.

William Nottingham, Syracuse.

Charles A. Gardner, New York City.

Charles S. Francis, Troy.

Edward Lauterbach, New York City.

Eugene Philbin, New York City.

Andrew S. Draper—State Commissioner of Education, Albany.

FIRST.—They are to add progressive facilities and stimulating material to scholarship for all Universities, Colleges, Seminaries, Schools, and the people.


SECOND.—To attract all people to their

EXHIBITIONS AND EXPOSITIONS

by novel, fascinating and suggestive object lessons from antiquity—*having no counterparts in the world.*

At a glance of the eye they will startle, surprise and arouse admiration by revelations from the past hitherto unseen or unimagined. They will waken curiosity; the moving prompter to learning, by inquiry.

They will impel from superfluous riches and ample resources of States, grand re-creations of stupendous wonders of Egypt, that dwarf works of the modern world; of the perfection in proportion of parts and symmetry of forms from the Art of Ancient Greece; at whose feet have sat succeeding generations in humble imitations; of the colossal constructions of Rome; (for instance the Baths of Caracalla, just copied by architects for a Pennsylvania R. R. Station *); of labyrinthine combinations of India in the Taj. Mahal and glories of color from the Saracenic Alhambra.

 *See Sen. Doc. 209, 56th Cong., 1st session, part ii, p. 169. 445 pages, 272 illustrations; by F. W. Smith.

For nine months of the scholastic year the Halls will be devoted exclusively to students; collectively from the vicinity and from widely roundabout, by Extensive Excursional Arrangements with Railroad and Steamboat Companies.

For three months, Summer Holidays, the

SARATOGA GALLERIES

will be popular for young and old—in effective combinations of social, musical, artistic, intellectual and scenic entertainments; **CONTINUOUS, DAILY AND EVENINGS, IN CONVENTION HALL.**

These occasions will be *Schools* for pleasurable, unanticipated learning—without the drill of a school-room or memorising from study.

Comers hither will enjoy surprises of *ancient travel*, as from “*Walks in Rome*” or “*Visits to Homes in Ancient Greece*.”

At intervals, upon special notice, they may join a Roman Dinner in the Triclinicum of the Roman House; after an offering to the Gods at the Altar of the Lalarium; all the guests living, breathing and moving in costumes of the TIME OF CHRIST.

Thus, later when Egyptian, Assyrian and Mediaeval Halls shall be added, scenes and incidents in their veritable, original environment may be precisely revived to modern observation and reflection; as never before since their respective eras; from the time of the Mummy, 3,000 years B. C. in dead attendance, brought from Egypt to be present.

OTHER DESCRIPTIVE DETAILS WILL FOLLOW IN THE PROGRAMME FOR THE GALLERIES

that the reader may not imagine that he is hearing reported dreams of a dreamer. He will find that these apparent visions of a poet * are not only proven possibilities but were delightful actualities in Washington during seven years, from 1899 to 1906; witness the attested presence thereof of scores of thousands; unanimous in testimony of their astonishment and delight.

* “A Dream Revealed!” “A Vision!” “St. John’s Jerusalem” Interpreted!

When Directors of the Brooklyn Institute in session had the Prospectus for National Galleries before them in 1892, they voted to invite its author to lecture upon it. He was afterwards gratified by responsive attention of a large and intelligent audience. Explanation of the proposed construction proved to be for the Board, “A Dream Revealed!” “A Vision!” “St. John’s Jerusalem” Interpreted!

After resolutions of endorsement Prof. Hooper said to Mr. Smith, the lecturer: “I have a good story for you.”

“When our Directors invited you to come last year (declined as you went to Egypt), one said, ‘I want to hear the dreamer of this beautiful dream.’ Another, ‘We will hear this poet recite his vision.’

A third, Rev. Dr. Braislin, said: ‘That picture of National Galleries, is St. John’s Jerusalem let down from Heaven.’

“Now,” said Prof. Hooper, “you have in one hour shown us that that wondrous pile is composed of *one story buildings, 500 feet long, of concrete,—the cheapest and best material possible.*”

“*Their grandeur in elevation is not at vast cost (like the Louvre—piled with flamboyant statuary)—but is had for nothing; simply by terracing one story galleries on the slope of a hill, as were palaces of Caesars on the Palatine.*”

“I shall be glad to write you—that the ‘St. John’s Jerusalem’ is precisely adapted to great capacity, immense architectural effect, all at nominal cost compared with stone or marble.”



POMPEIAN HOUSE

AND SOLARIUM (ROOF GARDENS), SARATOGA SPRINGS

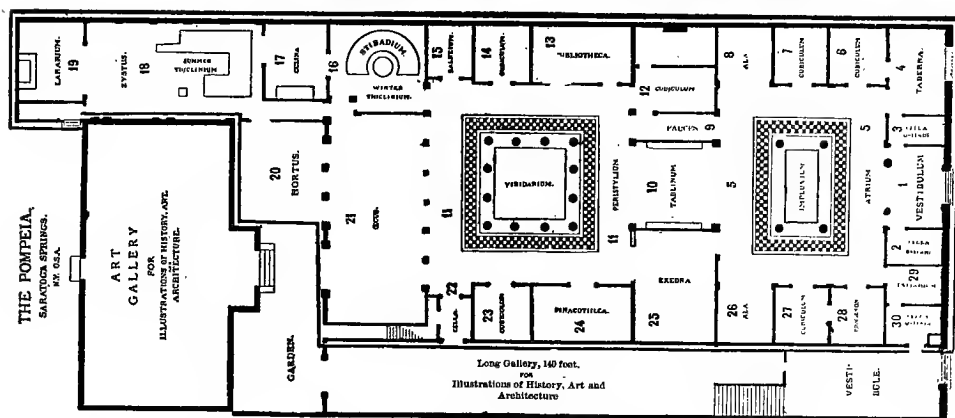


DIAGRAM OR FLOOR PLAN OF THE POMPEIA HOUSE.

In 1890 I built in Saratoga Springs a reconstruction of the

ROMAN HOUSE OF PANSA IN POMPEII

with utmost exactness of construction and ornamentation. For precision of artistic details, illustrative of their richness and variety throughout the city as exhumed, I arranged for the travel in my company to Pompeii of Monsieur Paul Pascal, of Paris, an eminent artist, whose works have been sold in New York by Messrs. Goupil & Co. for their reputation and merit; and his associate Monsieur Bernard. They sketched colors remaining, on the spot.

Most superb publications in color of examples of paintings by Niccolini and others were imported. Also casts in bronze and plaster of objects found; of friezes, etc., in relief.

It is useless to specify farther the painstaking and expense preliminary to rebuilding the House of Pansa.

THIS "ONLY ROMAN RECONSTRUCTION IN THE WORLD"

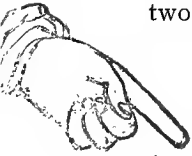
has since 1890, been famous as a perfect, large, sumptuous Roman Mansion of the time of Pliny, who wrote of its destruction as an eye witness A. D. 79.

Stimulated by abounding encomium written, spoken and printed of scholars and travellers—registered in number to more than 50,000, from Boston to San Francisco, and Europe; in appreciation of the Pompeia as an instructive object lesson of unequalled value, the undersigned was moved to multiplication of its example. It was accomplished in the Halls of the Ancients, Washington, in 1897-98, in full size of the Egyptian, Assyrian, Roman and Saracenic, by financial coöperation of Mr. S. W. Woodward.

It was presumed that a general appreciation of such re-creations, impressive of history, art and architecture, would win patronage at least to cover their expenses.

Regretfully that anticipation was not realized. One reason is evident, (beside the prevalent rage for vaudeville, etc., above mentioned), viz.: The immense free exhibitions at the Capital, scientific, historical; the Halls of Congress and Library, museums, military posts, buildings associated with the origin and development of our government; the hallowed shades of Mount Vernon, etc., more than fill the time to be afforded by travellers.

In deficit of income my associate withdrew his support. Consequently since 1898 the undersigned has alone maintained the Halls, until February, 1906, at cost of 3,000 dollars per annum. Then by default of bankrupt original owners of the land, leased for the Halls for ten years; a foreclosure sale of the estate *suddenly but fortunately*, delivered the undersigned from the burden of the last two years of the lease.



STATEMENT TWO.

Again, fortunately; the contents of the Halls, an accumulation from his outlay, study, modelling, etc., during 50 years, covering twenty-one visits to Europe, and eight years residence abroad, remained his personal property.

They included the Panoramic Painting of Rome in the time of Constantine—50 ft. long by 7 ft. high, and over 4,000 sq. ft. of canvas, decorated by Pascal and others.

These Exhibits, unparalleled in the world *in continuity of illustration* * represent expenditure by the undersigned of fully 50,000 dollars.

The aggregate of his outlay since 1851, in prosecution of his aims *to materialize actually the handiwork of mankind in early ages*, in aid of learning of the past, its art, architecture and life, has been more than 100,000 dollars.

The *two* facts above stated have been in the mind of the writer in conjunction, since the removal of 67 large double team cart-loads of treasures from the Halls of the Ancients to storage.

Hence the *natural* suggestion that the movable material be transferred to ample accommodation, in annex to the Pompeia.

It seems like a prophetic, good spirit in attendance upon the undersigned when in 1890 he found upon the land purchased for the Pompeia an admirable Art Gallery, built years ago by an artist at cost of 4,000 dollars—and yet he should add a large Gallery (140 ft.) for illustrations of History, Art and Architecture.—(See descriptive Hand Book of the House of Pansa)—Thus 3,000 sq. feet

* To explain—Museums of the old and new world, created by modern scholarship are collections of things. In the language of late Professor Goode, of the Smithsonian Institution—they are *houses full of specimens in glass cases*—None until the "Halls of the Ancients" were Halls and Houses rebuilt from their ancient prototypes—and then filled as in their own times with their respective utensils, furniture, ornaments, etc.

Of this the Pompeia was and is the only example in existence.

The originality in system of the undersigned was first demonstrated in 1888-1890, when were painted in Paris for him by Pascal and others 12 paintings, so large as to fill the Art Gallery of the Pompeia, 50 ft. x 25 ft. They were on exhibition there in 1890. Then purchased by the United States for its Government Exhibition at Chicago World's Fair.

Again, continuity of illustration is displayed in the large paintings (6 ft. by 8 ft.) of the "*Story of Pompeii*," by Pascal and Zurcher, other Egyptian and Assyrian of like size; one 12 ft. in height of the Cyclopean Portal of the Egyptian Hall, and hundreds of rare and beautiful framed engravings from the Halls in Washington, now in transit to Saratoga.

1. Vesuvius before the great eruption, and Pompeii with an ancient Galley, copied from a picture in Herculaneum. 2. Vesuvius during eruption.

3. The Forum in Pompeii as exhumed, after photographs by Pascal in December, 1889, upon the spot.

4. A sacrifice before the Temple of Jupiter. A copy of Prof. Fishetti's Restoration in Pompeii "Past and Present."

The Latin Professor of a New York University said, on his first visit to the Pompeia in 1892: "*I have here in five minutes a clearer idea of a Roman House than from books and study of any life.*"

of floor and 4,000 square feet of wall surface, await the loaded freight cars from Washington for the

SARATOGA GALLERIES

as a fitting outfit to forecast enlargement of the Pompeia.

The writer believes that this anticipation will be realized. That the oppor-

ART GALLERY ANNEX TO THE POMPEIAN HOUSE OF PANSA AT SARATOGA SPRINGS, N. Y.



Photo therein of the series of paintings (12) historically exhibiting on canvas the
"STORY OF COLUMBUS."

They were bought by the United States Government for the WORLD'S FAIR at Chicago. Thence they passed to ownership of THE FIELD COLUMBIAN MUSEUM.

tunity in waiting will be improved; that the grand and beautiful House of Pansa will be perpetuated as the original

**Nucleus of an Educational Institution to be created and exploited
by the Empire State of New York for a fresh inspiration to
Acquisition of Knowledge:**

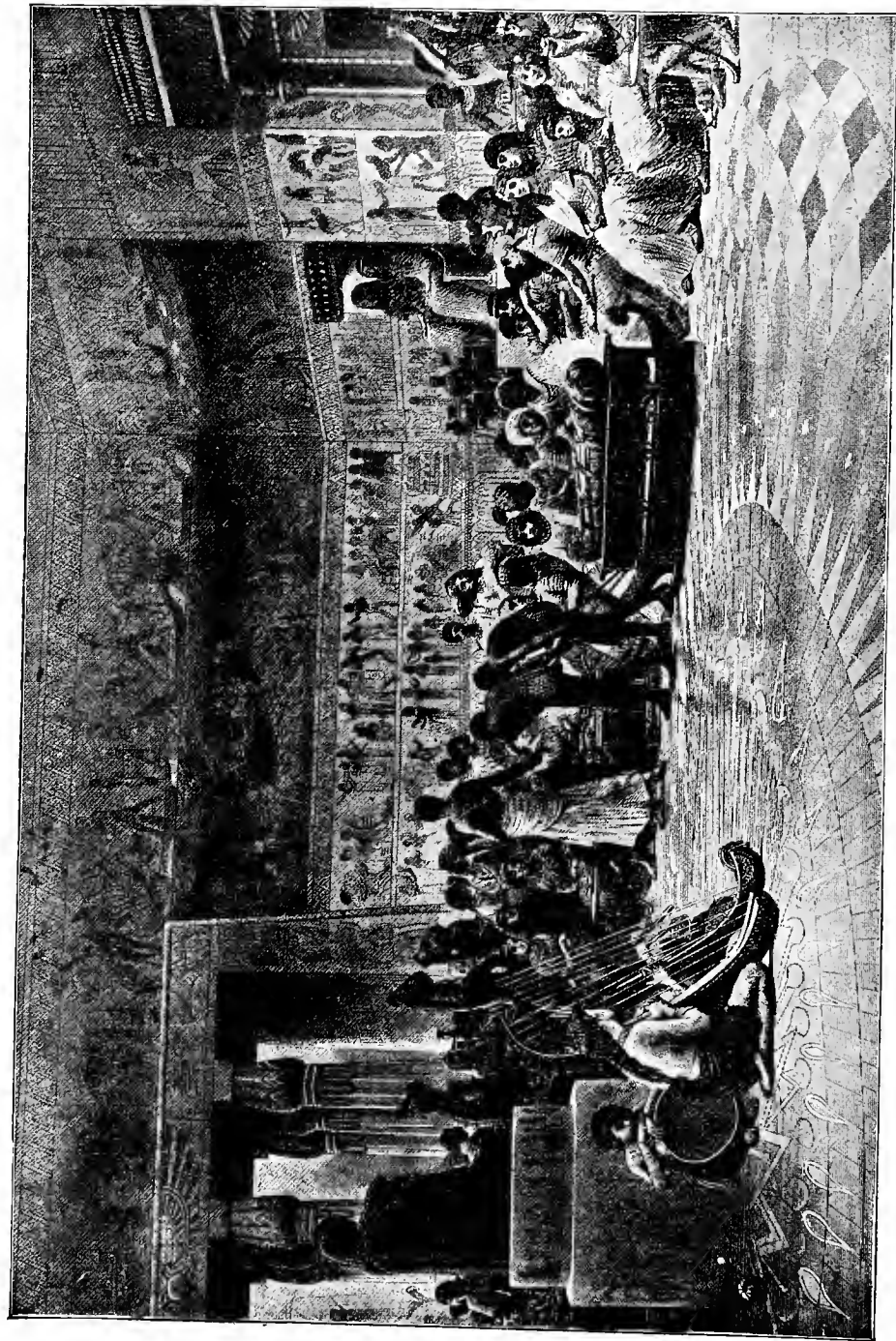
to be repeated at central foci of population throughout the territory of the Republic.

The Saratoga Galleries can be most readily and economically established. The Pompeia with present accessories will splendidly complete the Roman Galleries.

Then must follow a temporary group in Washington (planned in mind of the undersigned) that will typify realization of the National Design. (pp. 14-15).

Chicago, St. Louis, Denver, San Francisco and Atlanta I predict will in future repeat the Galleries, more or less grandly; but sufficiently to rally *Educational Excursions* as proposed and agitated by the undersigned since 1900.

LONG'S PAINTING OF AN EGYPTIAN FEAST, IN THE BRITISH MUSEUM.



The copy from the Halls of the Ancients, by Paul Pascal, 10 ft. x 7 ft., is in the Saratoga Art Gallery, and others, Assyrian, etc.

"CONTINUITY OF ILLUSTRATION"

See p. 6

"In this Hall (The Egyptian) is placed a copy
"of Long's Egyptian Feast, 10 ft. x 7 ft. The
"scene is of revelry, when a mummy is drawn into
"the company by priests to remind them of their
"mortality. The custom was imitated in the skel-
"eton at Roman feasts.

"To enhance this illustration one mummy only
"has been purchased by Mr. S. W. Woodward
"in 1897, at the Ghizeh Museum. It was the
"most costly on sale because of the excellent con-
"dition of the case."

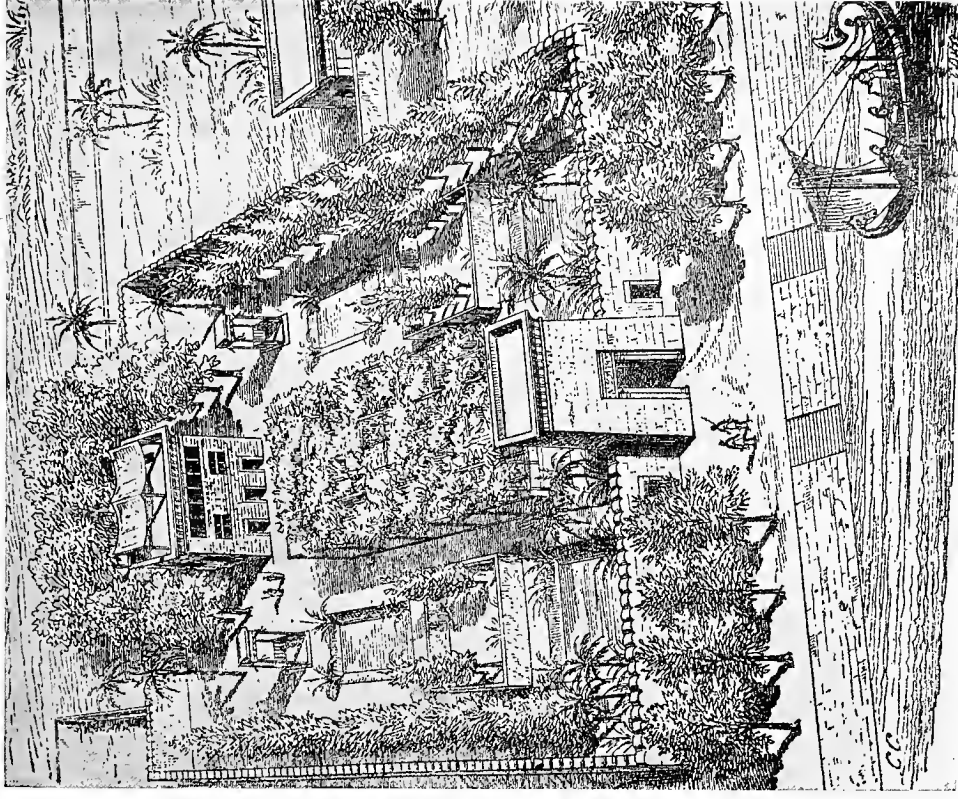
—From Hand Book of the Halls of the Ancients.

To complete effective "continuity" a sledge
was built precisely like that in the painting to
bear the mummy in its case.

Thereby, the priests appearing in their vest-
ments—the scene of 3000 years B. C. could be,
at will, realistically revived to life as no where
else in the world.

BIRD'S-EYE VIEW OF AN EGYPTIAN VILLA

Restored by Charles Chipiez



The Villa must be reproduced precisely in the Egyptian Court of the National Galleries. V. Doc. 209.

The barge—Cleopatra's—is painted on the walls of Pompeii, and the House of Pansa, Saratoga Springs

The proposed additional reconstructions can be made at a minimum of cost that can never be duplicated.

BECAUSE—FIRST. Of a gift ready toward purchase of the Pompeian House, Art Gallery and contents, and the movable objects above generally described, but of which a full catalogue is prepared, of *one-half the cost of said properties, viz.: 55,000.00. 60,000 dollars and 50,000, i. e. 110,000 dollars.*

BECAUSE—SECOND. Of the experience of the undersigned in **CONCRETE CONSTRUCTION**;* begun by him as a pioneer therein in St. Augustine, Florida, 1880-1890. Works famous as

RESTORATION OF THE TEMPLE OF JUPITER, POMPEII, WITH SACRIFICE



A copy, 6 ft. x 9 ft., is in the Pompeia, Saratoga Springs

1. Exemplars are The MOORISH VILLA ZORAYDA.
2. The HOTEL PONCE DE LEON upon plans and under direction (as to concrete) of the undersigned, and
3. THE HOTEL CASA MONICA: Designed and built by the undersigned.

Concrete is now the accepted prospective material for nearly all construction of the future.

Its cost is proven to be one-half that of ordinary brick work per cubic yard, and one-twentieth in moulded forms, of like forms in hand-cut natural stones.

* Facts as to Concrete. In 1880 F. W. Smith, with an eminent mason from Boston, cast the first walls of Concrete, solid, in molds, in St. Augustine, Florida, around the base of the Villa Zorayda. That villa was the inspiration to Mr. Henry M. Flagler to own a Grand Hotel in Florida. He solicited F. W. Smith to buy the land and build it for him, advancing the capital and giving F. W. S. one-fourth interest. Interesting details of the resultant development of Florida are not here appropriate. *The writer hopes to tell the story yet, before he is 100 years old* of the development of concrete from 1880 to 1906.

During 10 years, 1880-1890, for the constructions of F. W. Smith and Mr. Flagler, 200,000 barrels of Portland Cement were imported from Germany, at a cost of \$2.80 in St. Augustine. In 1890 American manufacturers began with 350,000 barrels. In 1905 the product was 24,000,000 barrels. At present the price is about \$1.60.

The imperishable concrete columns of the Peristylum (see Frontispiece) cost cast 15.00 dollars each. In cut granite, perishable, they would have cost 300.00 dollars.

BECAUSE—THIRDLY. The designs, working drawings, are all at hand; perfected at great cost of repeated travel to Egypt, Greece, Italy and Spain; the scenes of Ancient history and art.

BECAUSE—The personal design and construction of the Halls of the Ancients by Franklin Webster Smith (the writer) has made him ready for their easy and rapid repetition, with improvements. *In practical experience for the work he is alone.*

He can command the same artizans, except lamentably the superb artistic facility of Monsieur Paul Pascal, the chief artist of the Pompeia and the Halls of the Ancients. He died in Washington in 1905.

Plans are in mind for additional constructions adjacent to the Pompeia with the Egyptian Portal designed for the Halls in Washington of two full size columns of Karnak, the largest ever reared by man—70 (seventy) feet high, 12 (twelve) feet in diameter. 100 men can stand on the area of the capital.

The design is herewith:

SUGGESTIONS FOR PROGRAMME OF THE SUMMER EXHIBIT OF THE SARATOGA GALLERIES

1. That an appeal be issued to all interested in Diffusion of Sound Knowledge and to Residents of Saratoga Springs for their coöperation; financial and personal.

2. To Directors of Railroad Co.'s, Trolley Lines and Steamboat Companies for Excursion Rates of Travel.

3. That a Board jointly with Residents of Saratoga Springs, appoint a Committee of Arrangements to devise and publish an *Order of Entertainments*, DAILY, in the Pompeian House from its opening; in agreement with its proprietor; and also,

Other entertainments: frequently as practicable, appropriate to the aims above set forth, in the CONVENTION HALL, such as

Free Lectures under direction of the Society for University Extension.

Free Lectures may be available upon popular and instructive topics.

Especially, Lectures setting forth interesting facts, scenes, constructions, etc., of the Ancients that left powerful examples or influences toward the advancement of mankind.

Receptions in Convention Hall of Educators, Scholars, Authors and Publishers to hear essays, after the example of Ancient Greece and to mingle for social acquaintance.

These assemblies would establish Saratoga Springs as an

ANNUAL RENDEZVOUS OF SCHOLARSHIP AND AS AN INTELLECTUAL CENTER.

They would promote from evidence of their benefits, Educational Excursions to the Pompeia (and later it is hoped to the Group of Ancient Halls com-

pleted) of students and pupils in companies to enjoy the sights and hear expositions of their contents.

Publications of Lectures, etc., may be a source of income toward support of the Halls; when by eminent Speakers, Authors or Legislators, upon topics of great immediate interest.

Thus contributed brain-work would be perpetuated in usefulness.

To initiate and demonstrate the practicability and promise of the proposed advance upon educational appliances hitherto, the undersigned will arrange thorough Expositions of the Pompeia and Art Galleries from July to September 25th, viz.:

Exposition Talks in round circulation through the buildings three times daily, A. M., P. M. and evenings, under leadership of ability and experience in such fields. *The price of admission will be reduced from that heretofore (50 cents) to 25 cents.* For excursions an extra deduction.

Also, there will be given

An Explanatory Lecture upon the Panorama of Ancient Rome, twice daily in the Art Gallery.

Courses of Lectures on kindred historical subjects, probably six in number wo a week, are in arrangement.

The undersigned (as far as strength at four-score-years may admit) will follow in descriptive comments upon the other varied material, *Egyptian, Assyrian, Greek and Saracenic*, brought from Washington, that will fill the Long Gallery (140 ft.) and the Art Gallery.

Another attraction may be utilized from *Loan Exhibitions in Convention Hall, gratuitous*, from wealthy owners for Public Benefit of Artistic, Historical and curios treasures.

The above sketch of beneficent measures in line with the great purposes and responsibilities of the

UNIVERSITY OF THE STATE OF NEW YORK

Forecasts immense results to follow under leadership of the Empire State of the **46** in the American Republic. It foreshadows also its powerful influence and example toward the

DESIGN FOR NATIONAL GALLERIES OF HISTORY AND ART IN WASHINGTON

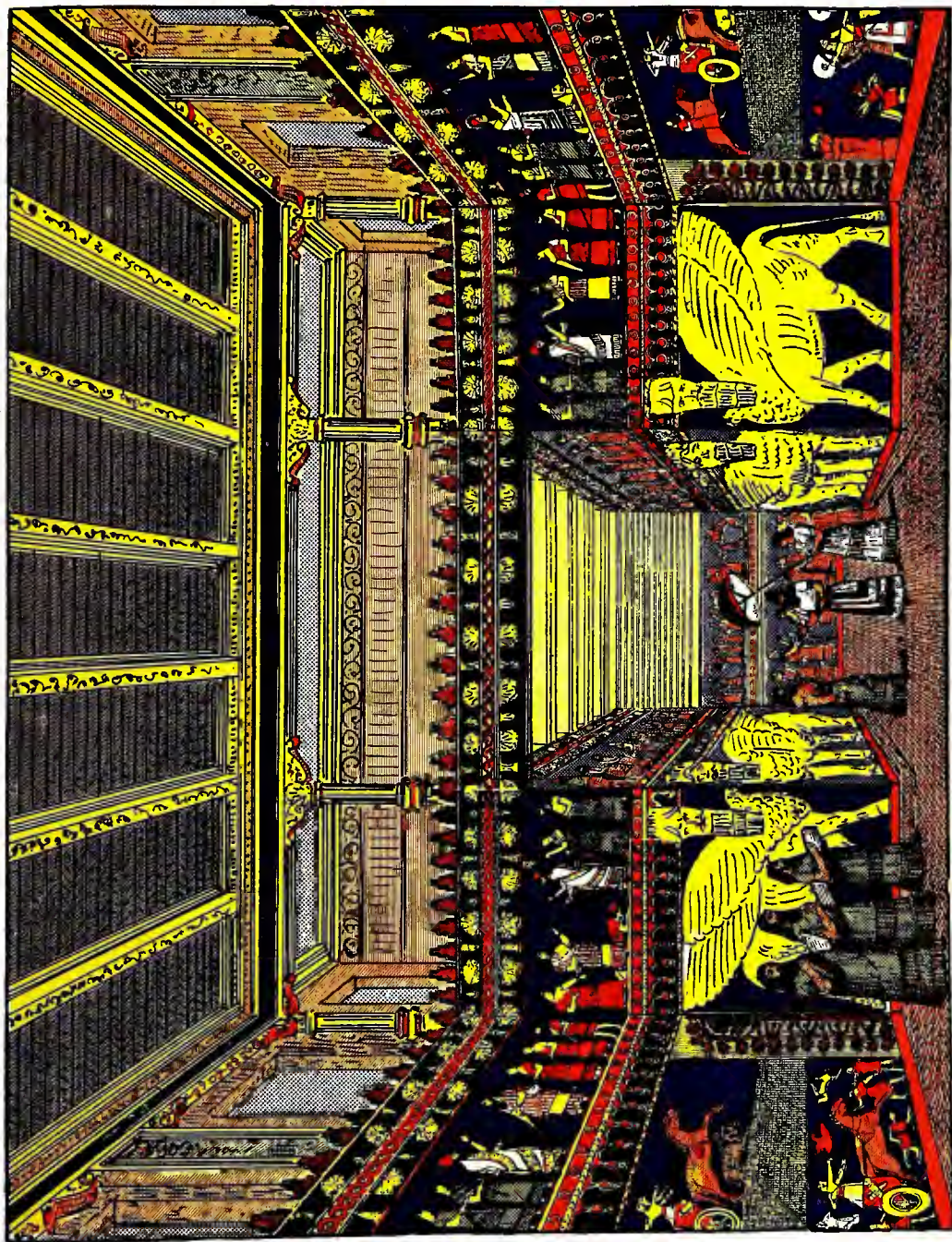
The model of which 40 ft. by 20 ft. has had unanimous admiration. See Addenda.

It will be re-arranged for the SARATOGA GALLERIES, as the only one in existence, displaying the characteristics of varied ancient architecture.

With evidence of its worth to the nation again set forth, the Power of the Regents will be invoked toward its realization with other fitting improvements of the Capital by *The National Society for Aggrandizement of Washington.*

FRANKLIN WEBSTER SMITH.

Washington, June 17, 1906.



ASSYRIAN THRONE HALL. Restoration by Layard and Turner.

This interior combines the drawing of Layard with the raised ceiling for light areas in Turner's History of Art. It displays in their original position the slabs to be brought from the British Museum. The Throne Room will add, also, galleries with columns. The color-scheme is after tiles in the work of Perrot and Chipiez.

TO RECIPIENTS OF THIS BOOKLET

 *GREETING, in order:*

FIRST.—Those who have recorded their presence in the **POMPEIAN HOUSE OF PANSA**, at Saratoga Springs—about 100,000 in number—since its opening with eclat in 1890.

SECOND.—Those numbering about 50,000, who have in like manner left an autographic evidence of their edification and entertainment from their visits to **THE HALLS OF THE ANCIENTS**, in Washington, during 8 years—from 1898 to 1906.

THIRD.—To Presidents, Faculties, Professors, and Teachers of Universities, Colleges, Seminaries, Public and Private Schools, *especially* those who have repeatedly resorted to the Pompeia and the Halls with students in large numbers for strictly educational profit and pleasure.

Very many from these high duties and with such lofty purposes have gathered from States near and adjacent to the Capital, and many also from distant points.

The Normal School of the Sixth District of the State of Pennsylvania, the High School of Atlanta, Georgia, and the Centenary Seminary of Cleveland, Tennessee, for six years in succession—from 1898—made excursionial journeys to Washington, with study of the Halls as an objective purpose first in order. Note the voluntary testimonial of Dr. Welsh, the Principal, and the Faculty of the Pennsylvania Normal School, appended.

FOURTH.—To Officers and Members of the Legislative, Executive, and Judicial Departments of the Government of the U. S. and of the 46 States in the Federal Union; to National and State Boards of Education and all in charge of the Educational Interests of the Republic.

LASTLY.—To all people of reflective intelligence, with patriotic zeal for the welfare of the nation and perpetuity of its institutions by PROMOTION OF KNOWLEDGE, the Most Essential Interest of the State.

The undersigned, in behalf of said paramount considerations, appeals hereby to *all said recipients and others informed* of this publication to show their identity with the useful classes cited by aid in widespread circulation of this Booklet through purchase, circulation, and recommendation thereof, as provided at its close, p. 15.

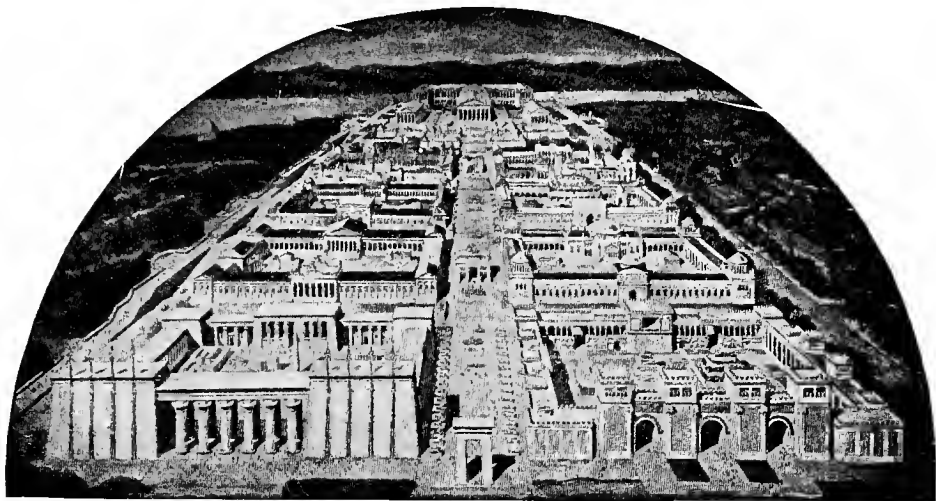
Most respectfully and earnestly submitted,

FRANKLIN WEBSTER SMITH.

Washington, July 4!!! 1906.

ADDENDA

DESIGN FOR NATIONAL GALLERIES OF HISTORY AND ART IN WASHINGTON



FRANKLIN WEBSTER SMITH, Architect

REMARKS OF MR. HOAR IN THE SENATE

[From the Congressional Record, 56th Congress, 1st Session. Monday, February 12, 1900.]

NATIONAL GALLERIES OF HISTORY AND ART.

MR. HOAR. I present the petition of Franklin W. Smith, of Boston, Mass., praying for an appropriation of land for a site for National Galleries of History and Art, and for aid in the establishment thereof.

I ask unanimous consent to make a statement in regard to this petition. The petitioner is a business man of great distinction and success, who for many years has devoted his life to the promotion of National Galleries of Art which shall represent and reproduce the architecture, both public or ornamental and domestic, of the ancient nations, especially Greece and Rome, but also the Oriental cities. He has devoted his whole time to a study of that subject and has become an eminent authority. He has made a large collection of books and prints, and has, with the financial co-operation of Mr. S. Walter Woodward, of Washington, on New York Avenue, in this city, built and adorned some Halls showing great beauty and in full size Roman, Egyptian, Assyrian, and Saracenic architecture.

What the petitioner desires is to have the site of the old observatory appropriated by the United States, and some land in the neighborhood, where he will place his own collection and devote himself entirely, if he may be permitted, to advancing that work. It will become, at a very moderate cost, a great ornament to the capital of the nation, and it will have an educational power, he thinks, more potent than many lectureships or professorships.

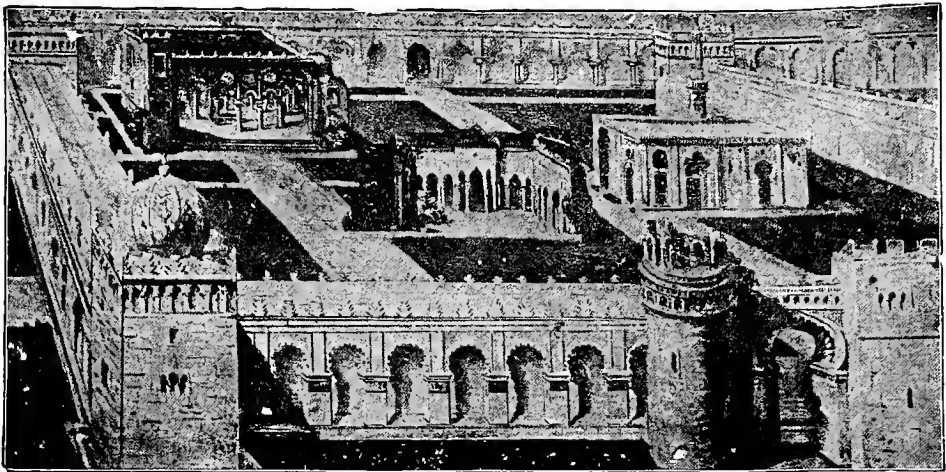
I ask unanimous consent that this petition, which is very brief, comprising a page or two, and the Designs and Prospectus which accompany it, may be printed as a document, for the use of the Senate. I understand that there are some plates, but he has all the plates prepared, so that will be no cost to the Government.

The printing was ordered—5,000 copies. 445 pps.—272 Illustrations. Senators Allison and Buckley lately wrote to applicants for it: "*It is impossible to obtain a copy.*"

An edition, revised and improved, is in preparation.

F. W. S.

MOORISH COURT OF MODEL FOR NATIONAL GALLERIES



Saracenic Architecture, Court of Lions, Alhambra, Mosque at Cairo, Gates of Toledo, etc., etc.

The Design, p. 13, shows simple and durable ranges of galleries of one story with basement, terraced upon a hillside, viz., Egyptian, Assyrian, Greek, Roman, Byzantine, Mediæval, Saracenic and East Indian; American galleries for the history and portraiture of the United States; the group surmounted by a Parthenonic Temple, to contain a Hall of Presidents and Patriots, such as stands on a hill-top of the Danube.

Its elevation will be a counterpart to that of the Capitol—the one, an expression of the highest constitutional wisdom, the other of its resultant intellectual development of a nation. In recognition of *demands of modern educational systems for object teaching*, materializing to apprehension structures hitherto only described by words or shown by pictures—the galleries enclose small parks, for reproduced constructions of the above historic types—dwellings of ancient nations, and other structures, civil and religious, in whole, in part, or by model, precisely as now illustrated by the Pompeian House at Saratoga. It is proposed the Galleries be filled with paintings, in orderly, chronological succession for the history of nations whose architecture is shown on their walls, similar to illustrated histories of Bavaria in the National Museum in Munich. SIDE CORRIDORS to be filled with casts and models—architectural, artistic and historical—supplying abundant material for elucidation in study. It is proposed to build the galleries of fine Portland cement sand concrete, precisely the material already tested in the great hotel in St. Augustine, Cordova, and the Pompeia * at Saratoga Springs. The cheapness of concrete construction as less than that of ordinary brick work has been proven by the constructions above named. For this material most favorable conditions exist; the sand and gravel being on the hillside adjacent to the old Naval Observatory upon the Potomac, the most desirable site.

It is a gratification to quote a letter of Mr. Paul J. Pelz, Architect of the Congressional Library, offering gratuitously his advisory counsel in preparation of plans of the Galleries, as follows, viz.:

WASHINGTON, July 5, 1898.

MR. FRANKLIN W. SMITH,

MY DEAR SIR: Your design for National Galleries and Courts commands my admiration for its comprehensiveness, its system of arrangement, and its evident practical value for stimulating the education of the American people.

While the combination is of surpassing splendor, its simplicity and the moderate elevation of its parts can insure its construction at a cost less than that of several structures in the United States.

It is a pleasure to offer to you my gratuitous services as advisory architect in the preparation of the new plans you propose, and which are an improvement upon your first arrangement of the Courts.

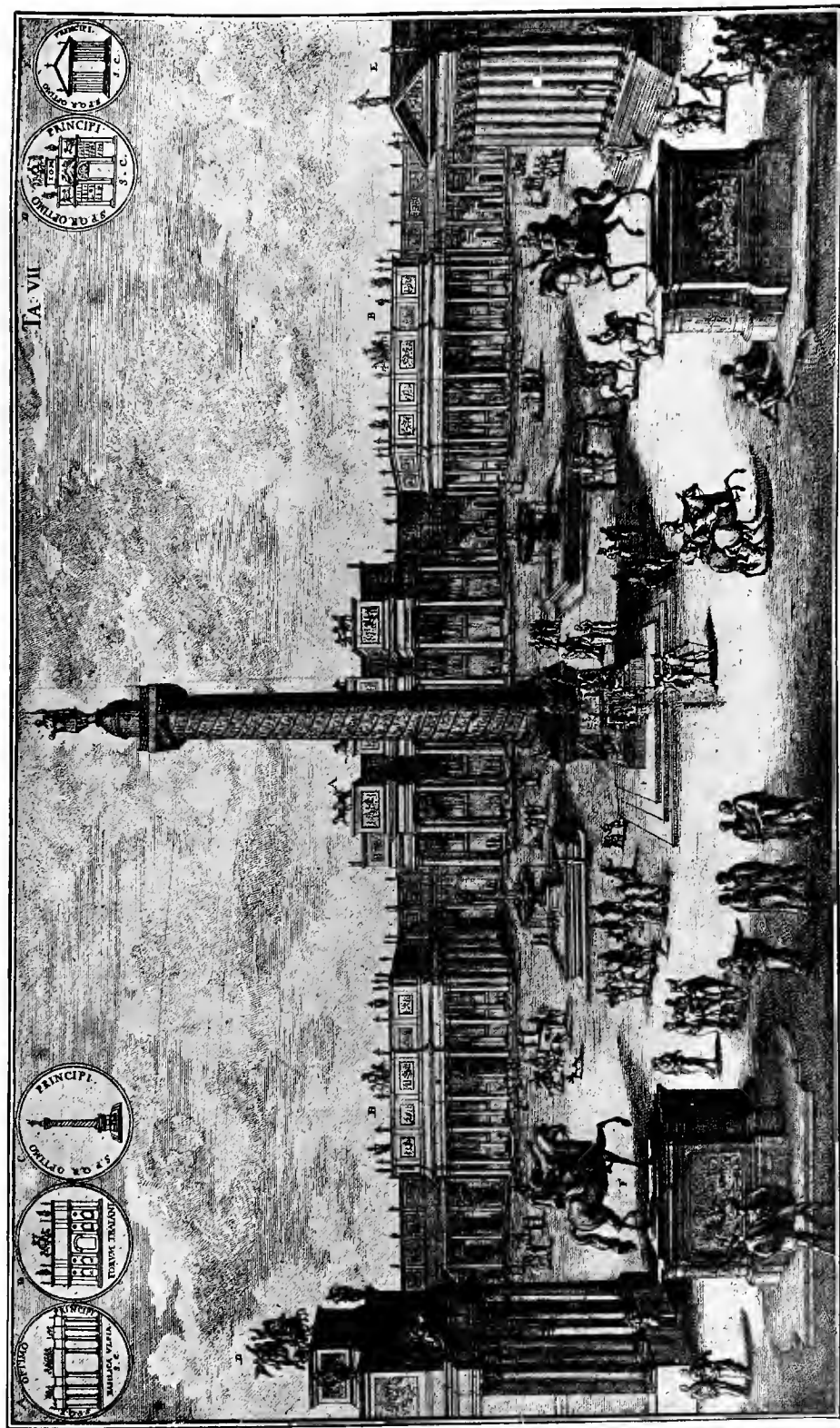
Yours very truly,

(Signed) PAUL J. PELZ.

(From Sen. Doc. 209.)

See gift of Mr. James Renwick, Architect, on p. 2 of Insert, from Sen. Doc. 209.

FORUM OF TRAJAN. RESTORED BY CANINA



THE GREAT COLUMNS OF KARNAK

WERE THE LARGEST INTERIOR SUPPORT-
ING SHAFTS RAISED BY MAN: 70 FT. HIGH
(INCLUDING THE CUBE UNDER ARCHI-
TRAVE); 11 FT., 10 IN., DIAMETER; 100 MEN
CAN STAND ON THE CAPITALS.

It is intended to reconstruct them of imperishable SAND-CEMENT
CONCRETE, first demonstrated for like architectural illustration by
F. W. Smith in

THE PERISTYLIUM OF THE POMPEIA,
Saratoga Springs, in 1890. (See plate on cover and foot-note herein,
page 11.)

CONCRETE CONSTRUCTION

My prediction in 1890, published widely in the first Prospectus for National
Galleries of Concrete, as the coming material, both basic and ornamental, is now
recognized in fulfilment.

"When in the light of what has been done during the last five years in the
cement business, we recall the fact that these statements (quoted) were made in
1890, we must conclude that Franklin W. Smith, in his appreciation of the
possibilities of cement construction, was far in advance of the men of his times."
(Booklet of the Peninsular Cement Co., of Jackson, Mich.)

FROM ARCHITECTURE AND BUILDING, *August 29, 1891.*

"It is no high-sounding concatenation of fortuitous phrases, but a working
plan (for National Galleries) which Mr. Smith has prepared.

"His practical wisdom, as well as his sensible economy, is well shown by
his selection of the material for the structure he proposes. Instead of costly
marble or granites, he proposes to use Roman concrete, such as stood, in Roman
buildings, the strain of twenty centuries, and which is just one-fourth as expen-
sive as other materials. This concrete, made of sand and Roman cement,
Mr. Smith has personally demonstrated in building the Casa Monica and Villa
Zorayda at St. Augustine, and the Pompeian at Saratoga. It is peculiarly
adapted to such structures as he has in view, since it can be so readily and
cheaply molded into a great variety of forms."

